
Hanley, Galina

Abstract
The twin purpose of this research is to explore films as historically specific cultural texts, rather than representations of one historical moment, and to engage with historiographical debates surrounding representations of masculinity in Australian history. I do this to create a way of engaging with film and history where film is culturally representative of the past, not simply a depiction of a specific point in time. This study considers two films, George Miller's Mad Max (1979) and Stephan... Read more

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In Australian films, men embody particular masculinities such as rugged practicality and anti-intellectualism, ruthless independence against all odds, and a willingness to die. These masculinities have been embellished and perpetuated in film histories as the ideal held as the standard for imitation. Since the revival of Australian cinema in early 1970s, Australian films have focused on certain themes of social perceptions and representations of masculinity. We see dominant, ...show more content... Mateship =. The unique Australian mateship – exclusively male camaraderie – pervades The Australian film history has been characterized as one of 'boom and bust' due to the unstable and cyclical nature of its industry; there have been deep troughs when few films were made for decades and high peaks when a glut of films reached the market.[6]. Pioneer days – 1890s–1910. The Athanaeum Hall in Collins Street, Melbourne, was a dance hall from the 1880s, which from time to time would provide alternative entertainment to patrons. The company also used the Hollywood model for the promotion of its films and attempted to promote a star system.